

see center of book



THE FARLAND PATENT WOOD RIM BANJO

was designed in 1899 by Mr. A. A. Farland, who had long desired an instrument that would be free from the sharp, metallic "plink" characteristic of all metal rim banjos. He had often noticed that metal rim banjos sounded better when supported by a table and this suggested the idea of putting plenty of wood in the rim in order to secure this improved quality of tone, if possible. He first tried using a heavy wood rim with a metal ring on top over which the head was stretched, but finding that the old disagreeable metallic "plink" was still in evidence the metal ring was discarded and more wood added to the rim. This resulted in a big, round tone,

AN IDEAL BANJO TONE

which was (and still is) universally pronounced the *most musical* ever heard from a banjo.

Metal rims are far less costly to make than heavy wood rims, and if money had been the sole object in view more could have been made by putting a Farland Metal Rim Banjo in the market, but having devoted his life to the musical advancement of the banjo, Mr. Farland decided to do what he considered best for the instrument from a musical standpoint. Accordingly the all-wood rim was placed on the market in the fall of 1900, and was hailed with delight by all the musically intelligent teachers and players who tried it, and it remains the first choice of all such to the present day.

FARLAND ORIGINATES, THE OTHERS IMITATE

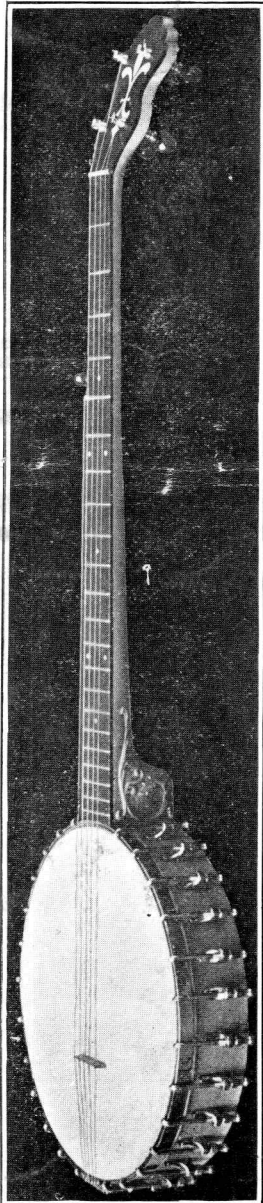
In a short time banjos made to look like the Farland were put out by others, but unfortunately for the tone of such the makers made the same mistake that Farland did at first; that is, METAL TRUSSES, RINGS, FLANGES, AIR CHAMBERS and AIR TUBES (hot air of course) were added to the wood rims. All right as

"TALKING POINTS" TO CATCH "EASY MARKS"

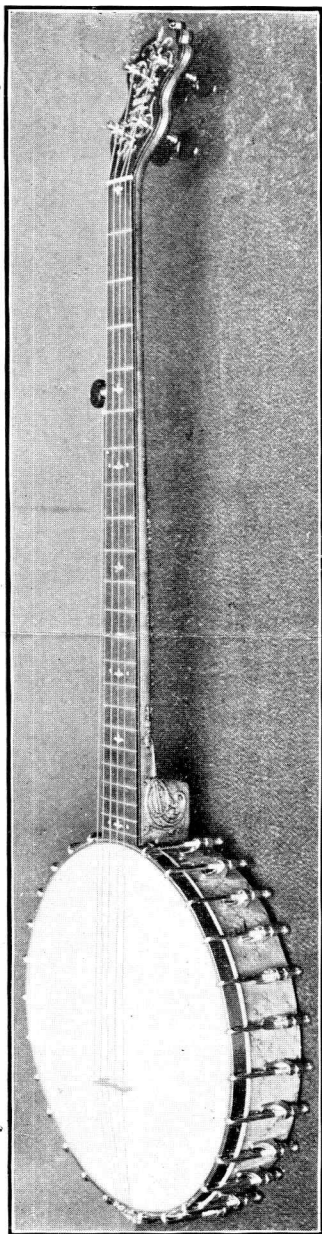
perhaps, but, as Farland had previously learned,
WORSE THAN WORTHLESS FROM A MUSICAL STANDPOINT.

THE FARLAND BANJO has no talking points but ITS WONDERFUL TONE, which SPEAKS FOR ITSELF in unmistakable terms, and ITS BEAUTIFUL APPEARANCE which is in keeping with its tone.

"CONCERT GRAND" PRICE SIXTY DOLLARS.



"ARTISTS' GRAND"



A disagreeable noise always **seems** louder than an agreeable one. This is the reason why some banjo players, who freely acknowledge the fact that the Farland Banjo has the most **musical** tone of any, still think some other makes are louder.

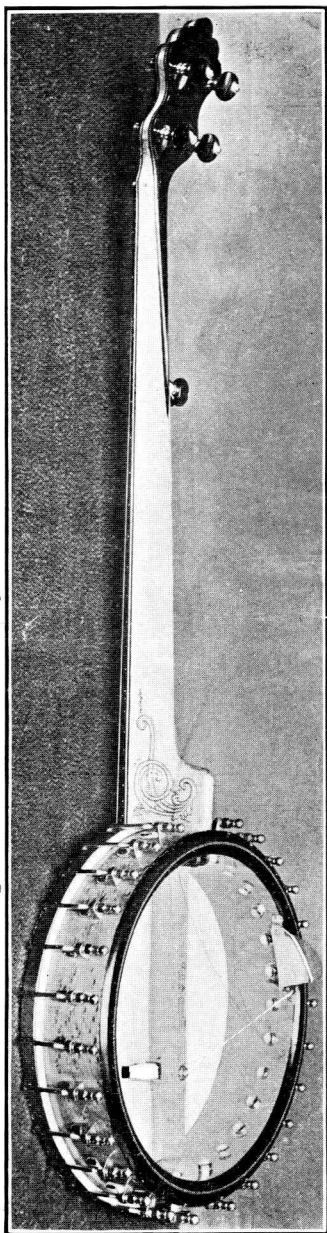
The loudest banjo is, of course, the one that can be heard farthest, apropos of which we print the following from

Mrs. Alice Kellar-Fox **SAN FRANCISCO'S POPULAR** **BANJOIST**

Who has earned the sobriquet
of "The Female Farland"

"The 'Artist's Grand' is even more than you claim and no other make can compare with it in tone. The harp attachment is great—the tone which it imparts to the instrument surpassing in sweetness that of the violin, the piano or the harp. As a matter of fact, the tones are indescribable and must be heard to be appreciated. The question having arisen as to the relative carrying power of my Farland 11½-inch Banjo and a 13-inch metal rim, a 'try-out' was had at one of our theatres, Mr. E. J. Appleby playing three selections on each. The question was decisively settled and **ALL NOW ACKNOWLEDGE THE SUPREMACY OF THE FARLAND.**"

All cuts used herein are made from unretouched photographs and give but a faint idea of the beauty of the instruments as it is impossible to reproduce the color and markings of the highly polished wood and the ornamental pearl work, etc., is too small to show up well in a picture of the size used.



Price Eighty-Five Dollars

SPECIFICATIONS

RIMS.—Selected air seasoned maple $\frac{3}{4}$ -inch thick and $2\frac{1}{2}$ inches deep. Ornamental birdseye, or curly, maple veneer inside and out. Bottom edge ebonized and inlaid as shown in cuts.

NECKS.—Air seasoned birdseye or curly maple, hand carved as shown in the cuts.

HEADS.—Best quality Rogers heads which are made waterproof by a secret process. They have a beautiful appearance, stay clean and do not soften in damp weather nearly as much as heads not so treated.

Cost three times as much as ordinary heads.

STRAINING HOOP, BRACKETS, ETC.—A good strong hoop of hard brass that will stand the strain. Flat top steel hooks with closed end nuts of brass and strong brackets that stay put. All heavily nickeled. All that's necessary to keep the head TIGHT except an owner with banjo-sense to use the wrench.

FINGEROARDS, INLAYING, ETC.—Ebony is so brittle and chips so easily that its use has been discarded, stained boxwood being used instead. This is the "commercial ebony" now used by practically all manufacturers.

Special designs in mother of pearl are used for position marks, ornamental work, etc., all of which are in good taste and not overdone.

PEGS, TAIL PIECE, ETC.—Patent non-slipping pegs with celluloid or pearl buttons, according to the style of the instrument. Best tail piece, Farland model bridge and absolutely perfect Farland strings.

FINISH.—Best French polish. Very beautiful and durable. Will not "check."

WORKMANSHIP.—Good solid work in every detail by the highest priced and most skilful artisans in this line in America.

TONE guaranteed to be louder than any piano and (with the harp attachment "on") sweeter than a harp. Mr. Farland has demonstrated this **fact** hundreds of times and any strong player who will keep the head tight, **tight! TIGHT!!** and the strings right can do likewise. Of course no sensible person will expect a **single** note on the banjo to sound as loud as a handful or two on the piano.

SCALE.—As nearly perfect as it's possible for that of a fretted instrument to be.

GUARANTEE.

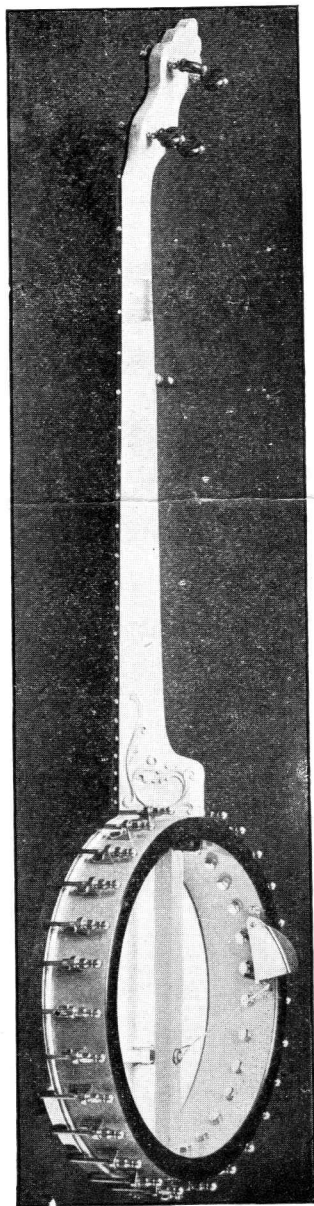
All Farland Wood Rim Banjos are fully guaranteed. Replacements or repairs rendered necessary by defective material or workmanship will be made free of charge.

Heads are not guaranteed against breakage. They are calfskin and of course vary in strength. All heads used are kept very tight for several days before they are waterproofed. Only the best stand this test and as a rule they will last longer than untested ones.

Every instrument is critically examined and tested by Mr. Farland and every one is correctly adjusted and brought up to his high standard in tone and finish before it is shipped.



"CONCERT GRAND" REAR VIEW.



Shea's Vaudeville Theater, Buffalo, N. Y., is a very large house with poor acoustic properties. Most of the dressing rooms are under the stage, have concrete walls and the large room or corridor leading to them has heavy iron doors between it and the auditorium. Notwithstanding this the stage manager had to admonish Farland for playing too loud while "warming up" in his dressing room, as the instrument could be heard, according to the manager, "away out in the box office."

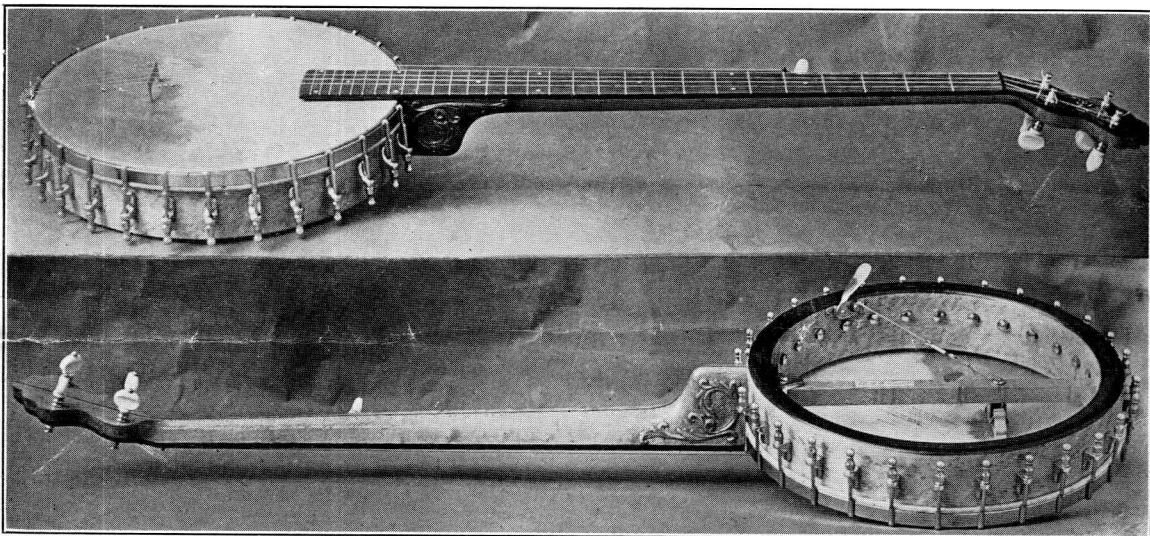
NEW MODEL

Farland Wood Rim Solo Banjo

4 OCTAVE

Most powerful and richest toned banjo in the world.

MR. FARLAND NOW USES THIS MODEL IN SIZE $12\frac{1}{2} \times 20\frac{1}{2}$.



Absolutely pure, resonant tones can be produced from this banjo up to within a few inches of the bridge and the extension fingerboard is of real use. No trouble to climb to the very last fret and beyond. Farland's lessons show how it's done.

Made in the same styles as the regular model at corresponding prices.

Earn one by selling tickets for a Farland Recital in your town. Write for particulars, date, etc.

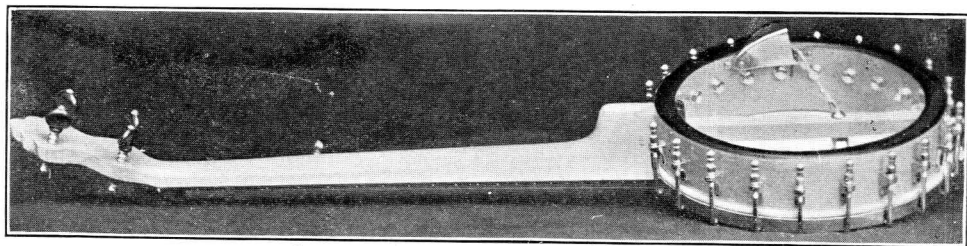
From Mr. Brent Hayes, a remarkable player now in vaudeville.

"Banjo received and I am elated with it. Everyone says it far surpasses my others. They say it sounds like an organ from the front. . . . Your strings are a God-send."

Mr. Hayes uses a "tin pan" banjo for his noisy numbers because it *seems* louder. (See page 2.) Reports from nearly all the cities in which he has played coincide and are to the effect that the noisy things fall comparatively flat while the beautiful *music* he produces from the Farland Wood Rim Banjo wins from one to a half dozen recalls at every performance, from which it would seem that even ignorant (?) vaudeville audiences prefer music to noise.

"BABY GRAND"

Price Forty Dollars



Size $9\frac{1}{4} \times 16$. Tunes to F same as the ordinary banjorine. Has 22 frets, no extension fingerboard. An ideal instrument for children.

LOW PRICED WOOD RIM BANJOS

Are made in two styles only. They are the same as the higher priced ones except that the necks are made of birch, there is no ornamental veneering or carving and the inlaying and position marks are less expensive. Other differences are noted below.

Tone equally as good as the others if as good a head is used. Extra good heads, when found, are of course reserved for the higher priced instruments.

"MAHOGANY BELLE" Price \$25

Maple rim $\frac{1}{2}$ in. thick. Mahogany finish. Straining hoop is $\frac{1}{8}$ in. brass (nickel) instead of $\frac{3}{16}$. Has the same general appearance as "Black Beauty" except in color. Head not water-proofed.

"BLACK BEAUTY"



PRICE
THIRTY-FIVE DOLLARS
Rim $\frac{3}{4}$ in. thick, $\frac{3}{16}$ grooved
straining hoop same as on the
higher priced instruments.
Waterproof Head.



"ARTISTS' GIFT"

PRICE ONE HUNDRED

Undoubtedly the handsomest banjo as yet made. Special designs w
rich; the marqueterie inlaying on the rim is beautiful and the cross-pie
pearl buttons and all the fittings, including the waterproof head, are th

The tone is fully in keeping with its magnificent appearance and no
or friend can possibly be obtained.

WELL KNOWN PLAYERS

who use and recommend the Farland Banjo.

Thos. J. Armstrong	Alice Lyman
E. J. Appleby	Albert Lyles
Geo. Austin	H. E. Le Valley
Myron Bickford	Frank S. Morrow
J. S. Brunnett	Carroll Mc Afee
J. J. Derwin	Paschal Morton
Alice Kellar-Fox	F. Munro Planque
Charles Frink	J. Arthur Maney
Guy Garrett	Ned Pedigo
Brent Hayes	Bruce Puffer
Lonnie B. Hayes	Mr. and Mrs. Claud C. Rowden
Harry Hastings	William Sullivan
Edward Hibbert	Edith Standiford
M. Paul Jones	Fred Simmons
Claribel Jeffery	S. C. Wood
	Chas. H. Will

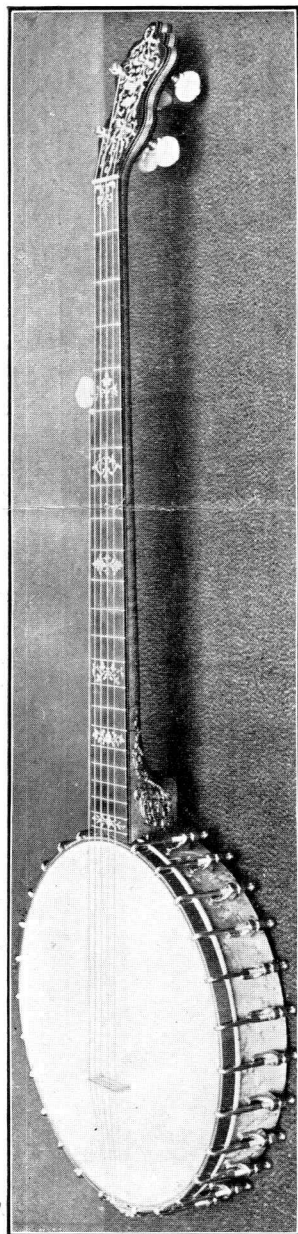
and thousands of others.

STUDENTS, whenever a teacher or dealer who is familiar with the Farland banjo says that some other make is "just as good" or better, etc., etc., you can be absolutely certain that he is working for **extra** profit for **himself** regardless of what is best for **you**.

UNSCRUPULOUS parties in trying to foist inferior instruments on intending purchasers often take a Farland banjo and either slacken the head or, if already slack, fail to tighten it enough in order to make it show up badly in comparison with others.

Any banjo will sound dull or "tubby" if the head is too slack or thick or the strings unsuitable or tuned too low and NO banjo ever sounds that way from **any** other cause.

VOLUME of tone depends on having a head and strings of suitable thickness **strained to the right tension**. These things being right the banjo having the largest rim will sound the loudest; provided that no part of the head is prevented from vibrating by a ring, or bearing, set away from the extreme outer edge as is the case in some banjos. Of two banjos equal in size and the other respects mentioned, the one giving the most musical quality of tone can be heard farthest and, of course, is most pleasing at close range. (See page 2.)



"FARLAND" No. 2.

AND TEN DOLLARS

were made for the pearl inlaying, carving, etc., which is exceedingly fine. The piece is veneered and inlaid to correspond. The pegs have expensive pearl inlaying, the handsomest and best obtainable.

no more acceptable or beautiful present for a musical sweetheart, relative



LET US REASON TOGETHER.

Farland is the highest salaried banjo artist known and gets more return engagements than any other.

Most of his audiences are composed of music-loving people whom he must please to succeed.

He has made the greatest success of any banjo player ever known both in concert and vaudeville.

In his position would YOU jeopardize such a reputation by using anything but the very BEST instrument that can be made?

Of course not? Well then, just give Farland credit for having as good sense, and choose **your** instrument accordingly, getting as good a Farland Banjo as you can afford. Any style you buy will be found **BETTER IN TONE** than any other make, regardless of price.

FREAK BANJOS.

Closing any part of the back of a banjo muffles the tone, as fully as much tone comes from the rear as the front. You can prove this by holding a banjo against the body or laying it on a table in such a way as to close the back. This is one reason why banjos having freak air chambers and sound boxes which partly close the back sound so weak in ordinary halls. Good judges who heard Farland play in the guitar style **on a foggy night at the seashore** from the rear of an audience of eight thousand (get that, please, eight **thousand**), in the immense Ocean Grove Auditorium, say that the Farland banjo used (size 11½x20) sounded fully as strong on that occasion as a banjo having one of the contrivances mentioned above did in Wither-spoon Hall, Philadelphia, which holds but twelve **hundred**. Yet some people "knock" waterproof heads.

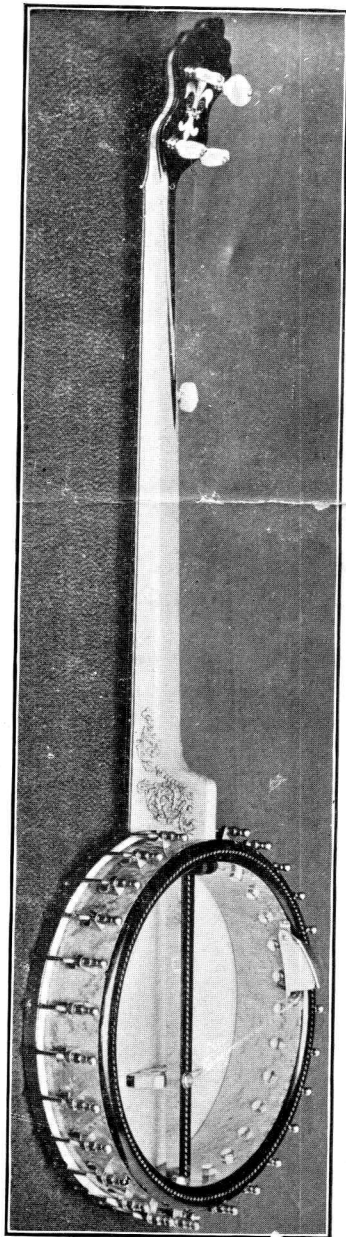
From MR. J. J. DERWIN.

"For the past three years I have been a devotee of the mandolin, as the sharp nasal tone of the banjo was disagreeable to me, all the best makes proving unsatisfactory. I must say that the tone of the Farland Wood Rim is exquisite, the volume immense, while with the harp attachment on, it becomes the sweetest of all instruments."

It cannot be denied that the sharp nasal tone mentioned in the above is characteristic of ALL the banjos placed in the market of late years (as well as the old style metal rim) excepting only the Farland All Wood Rim.

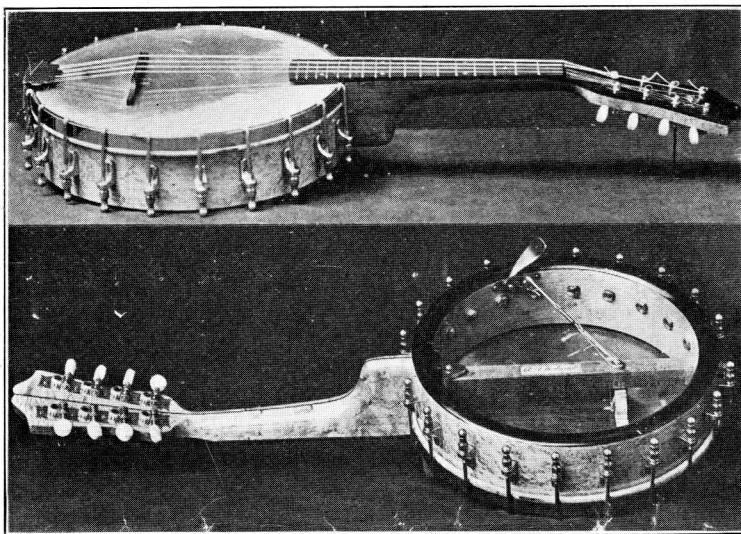
FUNNY, ISN'T IT?

A freak banjo that was formerly advertised as "not too tinny" is now advertised as "the most musical." No change in the banjo. Only the advertising is different.



The Mandolin Tone Idealized by the Farland Wood Rim Banjo=Mandolin

Strung, Tuned and Played exactly the same as a Mandolin



The entire absence of metal in the rim or under the head and the combination of a solid ebony bridge with the sensitive head of a banjo eliminates the metallic quality of tone so prominent in other makes of instruments of this character as well as in the regulation mandolin. Easier to hold than the mandolin.

The tone of this instrument is remarkably agreeable, yet powerful, and is made still more mellow by the Farland Harp attachment with which each instrument is fitted. The style pictured above is priced at \$50. Also made in "Black Beauty" and "Mahogany Belle" finish at corresponding prices.

The Farland Patent Banjo and Mandolin Pick



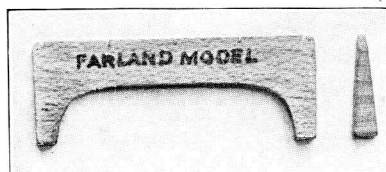
Cannot get out of position and compels the student to use the wrist correctly.

Maple, 10c each.
\$1.00 per dozen.

Enables one to introduce both the guitar and mandolin styles of playing in the same selection, changing from one to the other without stopping.



Produces a beautiful quality of tone and makes the finest shading comparatively easy. Leather or celluloid, 25c. each.



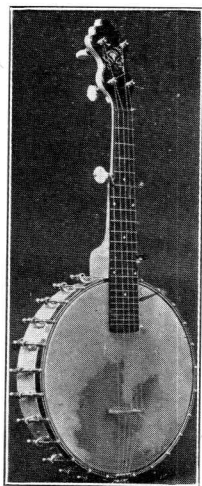
2 Heights, $\frac{5}{8}$ and $\frac{7}{8}$.

Rowden Model Banjorine

10x8½ (long extension fingerboard, like cut.)

Tunes to C, an octave above the full size banjo, with which it blends beautifully in duets. Also suitable for piccolo banjo parts in club arrangements. String trios and quartets may be played (many of them in the original keys), on one or two of these instruments for the violin parts, the viola part to be played on a full size banjo and a 'cello banjo to be used for the 'cello part.

Also made with a 14-inch fingerboard (short extension), to be tuned to F, the pitch required for the banjorine or leading part, in club arrangements. The style pictured here \$50. Other styles and prices same as banjos.



METAL RIM BANJOS AND BANJORINES

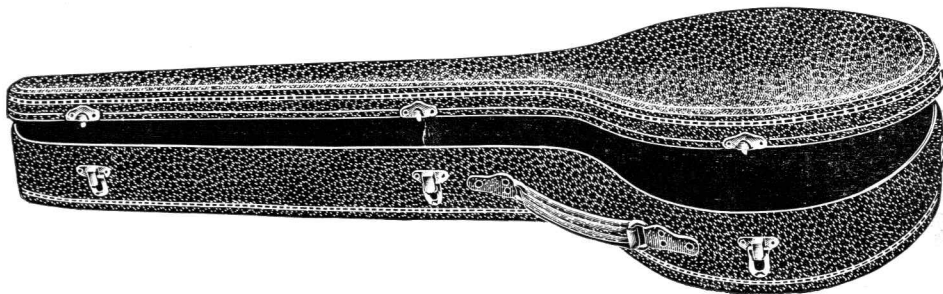
from \$15 to \$25. Guaranteed to be as good in tone as any other make in the market regardless of price. Not as good as Farland Wood Rims.

'CELLO BANJOS

Head small enough to be *tight*. Scale long enough to require sufficient tension on the strings. Result, a good, resonant *tone*. Indispensable in banjo clubs or the banjo section of mandolin or regular orchestras. Tunes to C, an octave lower than the solo banjo. Wood Rims from \$25 up. Metal Rims, \$15 up.

BANJO CASES

Imitation leather, like cut, \$7. M. & W. leather cases (open at end only), \$9.00. Others as high as \$18. Canvas cases, \$3.00.



Question: Why use an air tube in a banjo?
Answer: To-be-"phoney" of course.

BANJO STRINGS

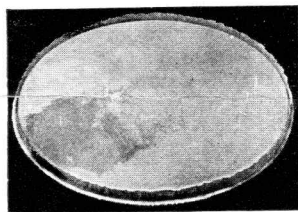
GUT STRINGS are practically *all* false and it is impossible to get true chords from them. The writer used them for 27 years, spent endless time in testing and selecting them yet *never* succeeded in getting one perfect set in all that time.

JAPANESE SILK, which come via Pacific Coast points, are too thin and give a thin tone which the fuzz raised by a few minutes' playing ruins. *Smooth silk* of European manufacture have the same imperfections. *Twisted silk* and composition often break in an unreasonably short time and *Raw silk* and *Wire* are worthless for tone. Wire is particularly abominable and will ruin any banjo.

Strings of *American Manufacture* which are free from all of the imperfections mentioned, and which repeated comparisons and severe tests since 1905 have shown to *average better* than any other make, can now be obtained at all music stores or direct from A. A. Farland. They are made under the personal supervision of Mr. A. A. Farland and are called the Farland String.

Trial lot of 20 assorted to suit, sent to any address for \$1.00.

Best 4th strings made, \$1.00 per dozen.



TESTED BANJO HEADS

Selected by A. A. Farland

They come with the wire hoop in them, as shown in cut, require no soaking and can be put on by any inexperienced person in a few minutes. Sizes to fit 9¼, 10, 10½, 10¾, 11, 11½, 12, and 12½ in. rims. \$1.75 each, postpaid.

WATERPROOF HEADS fitted with rustless, square brass tape wound hoops, \$3.00 each. These are the very best heads that can possibly be obtained.

Owing to the scarcity of good heads and the fact that unfavorable weather retards the preparation of them it is often difficult to fill orders promptly, and banjo players will do well to keep an extra one on hand ready for an emergency.

In ordering BE SURE to give the EXACT diameter of the rim, outside measure, NOT including the straining hoop.

PATENT PEGS. Best in the market, \$1.50 per set.

TAIL PIECE. Best made, 50c. each.

WRENCH, for tightening the head, 25c.

FARLAND'S HARP ATTACHMENT, \$2.00. Fits any banjo except those having the back wholly or partly closed. Easily adjusted and operated. All other devices of this kind impart a disagreeable nasal tone to any banjo and are worse than worthless.

All FARLAND BANJOS are provided with harp attachments without extra charge.

The best and most complete method for the banjo in the guitar style and the best collection of banjo music ever published in book form is

NATIONAL SCHOOL FOR THE BANJO

By A. A. FARLAND

Contains the rudiments of music, scales in all keys, scales in thirds, sixths and octaves, exercises in time, reading, tremolo and stroke playing, 24 chord exercises, 24 exercises in broken chords in the positions illustrating different movements in right hand fingering, a table of harmonics and instructions in right hand harmonics, and over 50 pieces of fine banjo music, many of which are from two to four pages in length and suitable for concert use, including Farland's beautiful variations on "The Mocking Bird," "Home, Sweet Home," "Nearer, My God, to Thee," etc., also the Miserere from Il Trovatore.

The whole systematically and progressively arranged in all major and minor keys and correctly fingered, the right hand fingering being indicated as well as the left. This work teaches the author's method of fingering, is universally recognized as the standard authority on banjo technique, and is used by teachers everywhere. Prices, paper, \$1.00; boards, \$1.50; cloth, \$2.00. From your teacher, dealer, or A. A. F.

Beautiful Banjo Solos Arranged by A. A. Farland

Perfectly adapted to the instrument in Farland's inimitable style, all the best effects of which the banjo is capable in the guitar style being utilized therein to the best advantage. They are all popular favorites, contain many new ideas in fingering, and will be found immensely instructive.

Mailed to any address on receipt of half the marked price.

SCHUBERT—Military March, with P. Acc.	\$1.00	SCHUMANN—Traumerei and Romanze, with P. Acc. ..	\$.60
(Undoubtedly the greatest march ever published for the banjo)		THOMAS—Gavotte from Mignon, with B. and G. Acc.	.60
ROSSINI—Overture to Wm. Tell (last movement) with P. Acc.	1.00	YRADIER—La Paloma, with B. and G. Acc.	.50
PADEREWSKI—Menuet a l'Antique with P. Acc. ..	1.00	—La Castenara, with B. and G. Acc.	.50
HAYDN—Gypsy Rondo with P. Acc.	1.00	Mexican love song and castanet dance	
FOSTER-FARLAND—My Old Kentucky Home, variations, with P. Acc.	1.00	CHOPIN—Choral Nocturne (solo only)	.50
DUSSEK—La Matinee Rondo, with Banjo and P. Acc. ..	1.00	MOSKOWSKI—Seranata (solo only)	.50
DANCLA—5th Air, variations, with P. Acc.	.75	SCHUBERT—Hark, Hark, the Lark! Trans.	.50
SCHUBERT—Serenade, with P. Acc.	.75	HAUSER—Wiegenlied (Cradle Song) with P. Acc.	.50
ASCHER-FARLAND—Alice, Where Art Thou? Trans.	.75	FARLAND—The Dandy 5th Quickstep. Solo	.30
CHOPIN—Funeral March, with G. Acc.	.60	“ with P. Acc.	.50
WIENIAWSKI—2d Mazurka, with P. Acc.	.60	“ —“Tripping Thro' the Meadow” Schot-	.35
POPPER—Gavotte No. 2 with B. Acc.	.60	tische	.50
		JOHNSON—A Whispered Thought. B. & P.	.50

Farland's Course of Lessons in Pick Playing

which is the **easiest** and **best** method of playing the banjo, includes plectral arrangements of most of the above and also a large number of other equally good numbers. Marches, dances, familiar airs, variations, overtures, fantasias and many of Farland's best solos. See (or send for) special circular.

PRICES

given herein are RETAIL prices, not "List" prices as the term is commonly understood. Most manufacturers list their goods at more than double the prices they expect to get for them and then offer a discount to prospective purchasers to make them think they are getting great bargains.

TERMS. Cash with order or C. O. D. with privilege of examination. C. O. D. orders to be accompanied by \$5.00.

Send money by Express, New York Draft, P. O., or Express money order or Registered letter. Personal checks should be certified to avoid delay.

Money refunded if the goods are not as represented.

Address all orders and make drafts, etc., payable to A. A. FARLAND, 358 E. 2d. St., Plainfield, N. J.

BRITISH AGENT:

ALBERT LYLES, Royd House, Halifax Road, Dewsbury, England.

Mde. From
LONNIE E. HAYES.
2535 Park Ave.
CINCINNATI, - O.

Mde. From
LONNIE E. HAYES.
2535 Park Ave.
CINCINNATI, - O.

Here are a few testimonials (unintentional ones) given the Farland Banjo by eminent *musical* critics who were influenced by the TONE, not by an extra large discount, the gift of an instrument, or any other consideration whatsoever.

PHILIP HALE in the *Boston Transcript* said, "His banjo whines like the wind and oftener sounds like a 'cello, a violin or a harp than it does like a banjo."

THE BANJO WORLD (London, England), mentions the "*scintillating brilliancy*" of tone of the banjo used by Farland and speaks of some phrases as being "*true, ringing and clarion-like.*"

THE NEW CASTLE (Eng.) CHRONICLE said, "He gave a piece by Schuecker originally written for the harp, and it might easily have been supposed that it was on the harp that the composition was being rendered."

THE YORKSHIRE POST (Leeds), one of the most conservative papers in England, said, "Farland achieves much in the way of producing *harp-like tones*, sustaining notes and getting at times into affinity with *the singing voice.*"

THE BOSTON HERALD said:

"Mr. Heinrich Schuecker (harpist of the Boston Symphony Orchestra) played several harp solos, and this endorsed Mr. Farland's confidence in his own powers: for if any other instrument whose strings are plucked could destroy the effect of a banjo it would naturally be such a rich full-bodied harp as Mr. Schuecker's. BUT NO HARM CAME OF THE CONTRAST."



"ARTISTS' GRAND" No. 2.

PRICE ONE HUNDRED AND TEN DOLLARS

Undoubtedly the handsomest banjo as yet made. Special designs were made for the pearl inlaying, carving, etc., which is exceedingly rich; the marqueterie inlaying on the rim is beautiful and the cross-piece is veneered and inlaid to correspond. The pegs have expensive pearl buttons and all the fittings, including the waterproof head, are the handsomest and best obtainable.

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who use and recommend the Farland Banjo.

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E. J. Appleby	Albert Lyles
Geo. Austin	H. E. Le Valley
Myron Bickford	Frank S. Morrow
J. S. Brunnett	Carroll Mc Afee
J. J. Derwin	Paschal Morton
Alice Kellar-Fox	F. Munro Planque
Charles Frink	J. Arthur Maney
Guy Garrett	Ned Pedigo
Brent Hayes	Bruce Puffer
Lonnie B. Hayes	Mr. and Mrs. Claud C. Rowden
Harry Hastings	William Sullivan
Edward Hibbert	Edith Standiford
M. Paul Jones	Fred Simmons
Claribel Jeffery	S. C. Wood
	Chas. H. Will

and thousands of others.

STUDENTS, whenever a teacher or dealer who is familiar with the Farland banjo says that some other make is "just as good" or better, etc., etc., you can be absolutely certain that he is working for **extra** profit for **himself** regardless of what is best for **you**.

UNSCRUPULOUS parties in trying to foist inferior instruments on intending purchasers often take a Farland banjo and either slacken the head or, if already slack, fail to tighten it enough in order to make it show up badly in comparison with others.

Any banjo will sound dull or "tubby" if the head is too slack or thick or the strings unsuitable or tuned too low and NO banjo ever sounds that way from **any** other cause.

VOLUME of tone depends on having a head and strings of suitable thickness **strained to the right tension**. These things being right the banjo having the largest rim will sound the loudest; provided that no part of the head is prevented from vibrating by a ring, or bearing, set away from the extreme outer edge as is the case in some banjos. Of two banjos equal in size and the other respects mentioned, the one giving the most musical quality of tone can be heard farthest and, of course, is most pleasing at close range. (See page 2.)

LET US REASON TOGETHER.

Farland is the highest salaried banjo artist known and gets more return engagements than any other.

Most of his audiences are composed of music-loving people whom he must please to succeed.

He has made the greatest success of any banjo player ever known both in concert and vaudeville.

In his position would YOU jeopardize such a reputation by using anything but the very **BEST** instrument that can be made?

Of course not? Well then, just give Farland credit for having as good sense, and choose **your** instrument accordingly, getting as good a Farland Banjo as you can afford. Any style you buy will be found **BETTER IN TONE** than any other make, regardless of price.

FREAK BANJOS.

Closing any part of the back of a banjo muffles the tone, as fully as much tone comes from the rear as the front. You can prove this by holding a banjo against the body or laying it on a table in such a way as to close the back. This is one reason why banjos having freak air chambers and sound boxes which partly close the back sound so weak in ordinary halls. Good judges who heard Farland play in the guitar style **on a foggy night at the seashore** from the rear of an audience of eight thousand (get that, please, eight **thousand**), in the immense Ocean Grove Auditorium, say that the Farland banjo used (size 11½x20) sounded fully as strong on that occasion as a banjo having one of the contrivances mentioned above did in Wither-spoon Hall, Philadelphia, which holds but twelve **hundred**. Yet some people "knock" waterproof heads.

From **MR. J. J. DERWIN**.

"For the past three years I have been a devotee of the mandolin, as the sharp nasal tone of the banjo was disagreeable to me, all the best makes proving unsatisfactory. I must say that the tone of the Farland Wood Rim is exquisite, the volume immense, while with the harp attachment on, it becomes the sweetest of all instruments."

It cannot be denied that the sharp nasal tone mentioned in the above is characteristic of **ALL** the banjos placed in the market of late years (as well as the old style metal rim) excepting only the Farland All Wood Rim.

FUNNY, ISN'T IT?

A freak banjo that was formerly advertised as "not too tinny" is now advertised as "the most musical." No change in the banjo. Only the advertising is different.

